1 🗀	The Art and Esthetics of Voicing	
	Presented by David Andersen	
	NEECSO/NEW HAMPSHIRE PTG	
	APRIL 2008	
2 🗀	The Art and Esthetics of Voicing	
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3 🗀	The Art and Esthetics of Voicing	
	BEFORE WE BEGIN	
	• Focus	
	• Language	
	• I love questions	
	• Take care of yourself	
	• Please read and re-read the material	
	• YOU are in the top tier of this craftwhy?	
	YOU'RE HERE	
4 🗖	Thank you	
	Tanya Ragir	
	Will Truitt Bill Ballard	
	Steve Bellieu	
	Dale Erwin Discount Force	
	Phenoyd Ezra Ed Sutton	
	Melanie Brooks	
	Roger Jolly Virgil Smith	
	Bill Garlick	
	• Ted Sambell	
	Ed FooteRichard Davenport	
5 🗀	The Art and Esthetics of Voicing	
	The Atmosphere	
	Where Art meets Craft	
	• We create beauty; we enable some of the highest	expression of human beings
	love emotion	
	 creativity 	
	originalityintelligence	
	excellence	
6 🗆	self-reflection The Art and Esthetics of Voicing	
_	٠	
	<u>Gratitude</u>	
	 What do you call the most precious thing in the world Behold: the Trillion-Dollar Unit 	d?
	- Denoid, the Timon-Dollar Ullit	

• Practice gratitude as a craft, a daily discipline

- What's the only thing you can really control?
- · The Inner Game
 - Self 1 & Self 2
 - · "watching the seams of the ball"
- · The present moment contains everything you want
- 7 The Art and Esthetics of voicing
 - PASSION: essential ingredient for
 - the high end of our craft
 - · a successful business
 - · successful relationships
 - a rich and balanced life
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Voicing Mastery:

Listen to solo piano music a \underline{lot}

Develop a tonal memory

- · Do the work as a continual student
- · Get help
- · Challenge yourself
- · Risk failure
- Excellence

NOT perfection; perfection KILLS

Find a protocol and commit

- 9 The Art and Esthetics of Voicing
 - COMMUNITY
 - COLLEGIALITY
 - COLLABORATION
 - The best way (IMO) to grow your business & offer complete piano service
 - seeing your skills and your nature realistically
 - · I was a lone wolf, working small
 - the power of an apprentice
 - the power of working closely with your peers
- 10 The Art and Esthetics of Voicing

DIAGNOSTICS

- · Be like a doctor
- Use your experience
- Trust your intuition
- Fully question the player/client: they're with you through the diagnosis so you can
- · "Show and Tell"
 - you'll probably be the first
 - · you become the doctor
 - you are the expert, the trusted one

	Shank flange friction
	Hammer shape & condition
	• Pluck test
	Hammer/string mating
	String level
	• Look at the bridge caps
	Action close to being in regulation
	• In tune
40 E	The Art. 15 dec. CM.
12 🗀	The Art and Esthetics of Voicing • The final frontierlots of fear around it
	The reality: no voicing, no high end practice
	One problem: lack of a repeatable protocol Letward lack on an expectation of a repeatable protocol
	• I stumbled upon what I'm going to show you 10 years ago
	• Discovered it's in use by "wizards" all over the world
	• On a decent set of high density, high compression hammers, it works beautifully every time to get the "Golden Tone" we all want & love
13 🗀	The Art and Esthetics of Voicing
	My definition of Golden Tone:
	Full dynamic range
	Throaty, dark, delicate and low volume
	• Increasing "edge" on the attack as volume increases
	Big, fat fundamental Languard strong particles
	 Long and strong sustain No sense of distortion or saturation
	No "clang:" metallic, piercing tone on attack
	"Nose tone" vs. "throat tone"
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	• Pre-voicing: absolutely essential; this method won't work without it
	In the shop and in the vise
	 filing away the soft layers and the "cup line" Use three #5 needles and "stairstep"
	• In the field
	Get to hard felt by filing if necessary
	 Then use a BIG single needle in a heavy-handled pin vise: 1mm diameter, 15mm long to "work the knots out of the shoulders" from 8:30 to 11:30
15 🗀	The Art and Esthetics of Voicing
. 3	• Where is the "sacred area?"
	• Why is it necessary?
	• What the hell is it?
	Quick review of hammer making
	"Held" energy, "trapped" energy
	The Pearl of Heaven: a ball of energy at the core of the hammer
	• To be preserved at all costs
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11 The Art and Esthetics of Voicing

The purpose of voicing:

To create the setting, the suspension, the environment for the Pearl of Heaven to do its job.

- Everything surrounding the Pearl must be varying degrees of soft, pliant, springy and flexible.
- Hammers with a hard, rigid setting for the Pearl are nasty-sounding and a tonal and sustain ripoff.
- Most premium hand-makers reinforce their low, low shoulder (6:30-8:30) with a weak hardening solution
- Without opening up the low shoulders (8:30-11:30) precise and long-lasting work near the Pearl is **useless**.
- 17 The Art and Esthetics of Voicing

FINAL VOICING

- Precise, deep needling very near the strike point and the "sacred area" is the only way I've found to get the **Golden Tone** we all desire.
- I use single needle only at this point: #5 German-made (*Pianotek*) in a (German) adjustable handle (*Pianoforte Supply Co.*)
- Needle length: 12mm for 1-20; 11mm for 21-60; 9.5mm for 61-88
- Think of this as loosening the knots in the shoulders: acupuncture
- It's completely and totally a feel thing: how the needle feels in the felt; how the felt receives the needle
- 18 The Art and Esthetics of Voicing
 - The test blow: make it reliable and repeatable
 - Use chalk on the shipping rail and voice in passes
 - My pattern: tenor, treble, bass
 - If done properly, this will increase sustain and perception of the strength of the fundamental
 - I "see" it as bringing the tone "down" from the head and the nasal passages into the throat and chest: more bottom, more beef, fatter.
 - I retain that "edge," that "hair," that "snap," that "glass" at *forte* and above---this is **crucial** for the serious player. They will **dismiss the instrument** if it cannot get **real** punchy at volume; it's a feel thing for them.
- 19 FINAL THOUGHTS
 - I'm not Jack and there are no magic beans: voicing skill requires work, practice, repetition
 - Let your body do this; stop thinking about it
 - If you learn how to voice properly,
 - YOU WILL BRING IMMENSE VALUE TO YOUR CLIENTS
 - · Have a lot of fun
 - Get "off the grid" frequently
 - · Make work sacred
 - RELAX
 - Be exactly who you are
- 20 🗀

And, finally.....

EMBRACE the PARADOX:

"Triple-A & the 800-pound gorilla"

THANK YOU from the bottom of my heart for this opportunity--- and the precious gift of your attention...

SEE YOU IN ANAHEIM

21 The Art and Esthetics of Voicing

Presented by David Andersen NEECSO/NEW HAMPSHIRE PTG APRIL 2008